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is more than fortunate that this anthem should have fully justified so much courage and enterprise. We purpose analyzing the work in another shape—as a musical publication—and will therefore now only give the most brief record of its best points, premising that it is a production of merit more than proportionate to its pretensions, and calculated to reflect credit on contemporary musical art in this country. The opening chorus, "Let God arise," has a simple grandeur quite Handelian: and the chorus, "O God, when thou wentest forth," is, more especially in its opening, grand and solemn. The air, sung by Mr. Benson, "Thou, O God, didst send a gracious rain," is an exquisitely descriptive melody, which might have been written by Mendelssohn; and the duet, "Give thanks," is impressed with a character of pure devotional feeling from which we augur much of Mr. Leslie's future successes. But more of these matters hereafter. All we now can do is to record the complete success of this anthem, and to congratulate Mr. Hullah on having commenced his undertaking under such favourable circumstances.

It will be necessary in the general advance of choral performance not to overlook the encouragement of composers and composition; and most fortunate will it be if this first step is successfully pursued.

The other important features of the concert were Mendelssohn's *Lauda Sion*, and a selection of Choruses from Mozart's *Idomeneo*. With respect to the former, the *Times* observes:—

The execution of this fine work was such as to prove that, while unprovided with a *locale* for public performance, Mr. Hullah has not allowed his pupils to remain idle. The evidence of constant practice and progressing improvement was undeniable. The massive choral effects were produced with fulness and decision, while the lights and shadows of expression were successfully obtained. A new hearing discloses fresh beauties, and strengthens our first impression that the *Lauda Sion* is one of Mendelssohn's most perfect works.

A fresh impulse to the music of the metropolis may be expected as the result of this new Institution.

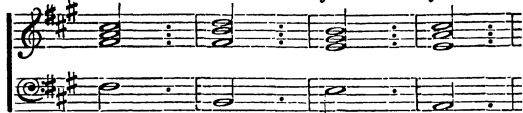
Correspondence.

To the Editor of the "Musical Times."

SIR,—The following extract is from Handel's *Eleventh Concerto*. If any of your musical correspondents will favor me by explaining the harmony, they will much oblige
A CONSTANT READER, Sydenham.



[The explanation requested by our correspondent is easily made. The harmony of this phrase of canonical imitation and contrary motion, so characteristic of Handel, can only be misunderstood under the impression that each Bass note must necessarily be the Bass of the Treble with which it moves. But we must take the passage in the gross, and allow for the passing notes, which only clash on the unaccented parts of the bar, namely—the 2nd and 3rd crotchets. The root of the harmony is evidently—



The passing notes which clash as discords occur alternately

in the Treble and the Bass; but the ear makes allowance for them, as on the accented part or first crotchet of the bar it is always gratified by the fundamental harmony, or its inversion. At the very entrance of the imitation in the Bass (*), the ear perceives the true Bass to the preceding crotchet in the Treble. The effect and character of this bold passage, however, will be best appreciated when the phrase is heard in its place in the composition in which it is led up to, and not when it is extracted and isolated.—ED.]

TO CORRESPONDENTS.

Romanticus can purchase the article he wants at any music shop, at varying prices from 10s. to £1 1s. The P.S. to his letter can be answered by application to 69, Dean-street.

A Working Glazier.—Many thanks for his satisfactory letter. The arrangement he proposes shall receive consideration.

Brief Chronicle of the last Month.

MUSIC HALLS.—A zealous and useful article upon this subject appeared in the *Sheffield Times* of the 16th February, recommending the erection of a public room in that town for the purpose of great choral performances, to be the *People's Music-room*. Every large manufacturing town, and where there is a choral society established, should possess the advantage of such a means for holding public performances. The writer well says "that the rich possess every means to have their private concerts, both vocal and instrumental; and yet, they rarely extend beyond solo airs; or at most, duets and trios;" whereas, on the other hand, he says, "go among the class of respectable artisans, shoemakers, butchers, warehousemen,—in the town, and in the villages round about—here are the men, who (shame to the wealthy and highly educated!) uphold the congregational singing in our churches and chapels!—here are the men who form themselves into bands, and who play at sick-club feasts and other festivals—and many of these are familiar with Handel's *Messiah* from the first chord to the last note of the "Amen," and can sing a part in the Hallelujah Chorus, every note from memory. Do not these facts betoken among the rugged horny-handed population, a deeply rooted feeling of a kind which deserves encouragement? Do they not bear testimony that beneath a rugged exterior and homely speech, a germ of precious fruit is hid? Do they not mark the kindling flashes of the soul's "glorious light within?" If not, how comes it that these men, rude in speech, and without most of the "means and appliances" which easy circumstances can command, can attain to a knowledge of Handel, and enter into the spirit of that mighty master?

THE ANNUAL MEETING of the CHORAL FUND was held on Ash Wednesday; when the balance sheet was produced, from which it appears that an improvement in the finances has taken place in the past year: this, however, is mainly owing to the addition of the sum of £223, the proceeds of a concert given by Madlle. Lind for the benefit of the musical institutions of the country. The payments to widows, orphans, &c., amount to nearly £400.

MENDELSSOHN'S *St. Paul* was repeated on the 15th February, by the Sacred Harmonic Society, at the express desire of H.R.H. Prince Albert, who appeared fully to appreciate both the genius and the development of this great work upon the present occasion, and remained to the close of the performance.